FAST & FURIOUS™

94

Build the Legendary DODGE CHARGER R/T



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FAST & FURIOUS

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THE BEST CLOTHING ACCESSORIES

Ever since they first appeared, the heroes of *Fast & Furious* have been trendsetters. Their codes, their loyalty and their bravery have influenced generations of audiences, but their way of dressing and the use of accessories that have become absolute icons have also left their mark.

In the *Fast & Furious* franchise, apart from the sleeveless T-shirts, the jeans and the leather jackets, there are some clothing accessories that have become almost legendary. Sunglasses are a good example, a recurring item with virtually all of the members of the cast. Letty Ortiz was the first one to wear them. In *The Fast and the Furious* she appeared wearing Slim Oval Cat Eye style sunglasses, from which she was hardly ever separated, usually wearing them halfway down her nose so that they would not cover her eyes completely. They caused a sensation among her fans.

Dom Toretto and Brian O'Conner also showed their liking for wearing sunglasses, right from the first movie, especially when driving a convertible sports car along a sun-soaked road in California. In the following films, we saw virtually the whole team wearing sunglasses: from Han, who appeared with them in *The Fast and the Furious: Tokyo Drift*, to the implacable agent Hobbs, who definitely knew that a good pair of sunglasses help to make his appearance even more threatening.

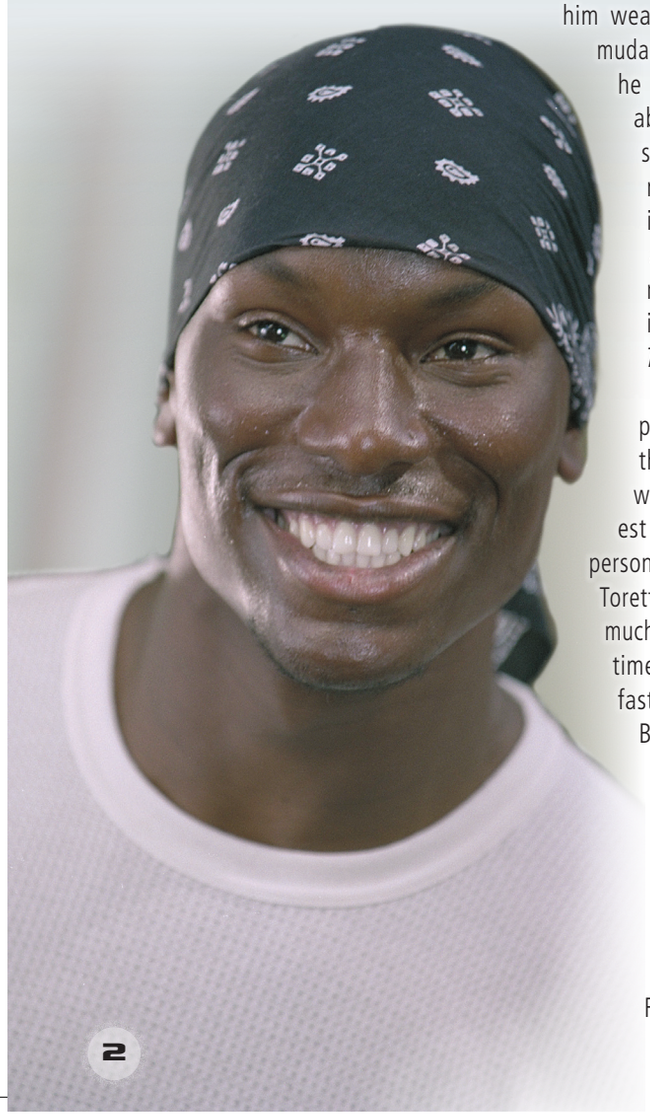
ON THE HEAD

Unlike sunglasses, the characters in the franchise have not worn many hats. We have seen a few hats and caps, but worn mainly by minor characters. Jesse, the mechanic in Dom's original team in the first movie in

Clothing and accessories started to play a more important role starting from *The Fast and the Furious: Tokyo Drift*. In the picture, two of the protagonists of the movie show off their accessories: Sean Boswell with his rucksack, and Twinkie wearing a woolly hat.

GINA G. ALLER

In the early 1990s Gina realised the possibility of combining two of her great passions, the cinema and dressmaking. She made her debut in Hollywood in a big Western movie, *Tombstone* (1993), working as an on-set dressmaker for the second unit. After that, she had the opportunity to help to dress famous stars, like Kurt Russell in *Stargate* (1994), Whitney Houston in *Waiting to Exhale* (1995), Kevin Costner in *Tin Cup* (1996), and George Clooney in *Three Kings* (1999). Later on, apart from being responsible for Richard Gere's costumes in *The Flock* (2007), she tried her luck working on a few horror films, like *Eight Legged Freaks* (2002) or *Piranha 3D* (2010). With her extensive experience, she was invited to join the large *Fast & Furious* costumes team to work on the fifth movie in the series. The result was so exciting that she was back for *Furious 7*, supervising the second unit costumes. Since her time in the franchise, Gina has continued working in the movies, in films as popular as *Maze Runner: The Scorch Trials* (2015), and in TV series like *Godless* (2017), *Yellowstone* (2018) and *The Righteous Gemstones* (2019).



Not a great fan of hats, on more than a few occasions Roman has shown off his liking for wearing decorative bandanas.

the franchise, wore a characteristic striped woolly hat in the garage and by the trackside. He was followed by Tej Parker, when he was a race promoter. During his time in Miami, in *2 Fast 2 Furious*, we saw him wearing a white Kangol Bermuda Bucket hat. However, when he later joined Dom's team, abandoning his garage and specialising in the new technologies, Tej stopped wearing hats. Not so the talkative Twinkie, who wore his red woolly cap permanently in *The Fast and the Furious: Tokyo Drift*.

But if our heroes have paid scant attention to hats, the same can't be said of watches. Of course, the interest in watches is a matter of personal priorities. While Dominic Toretto doesn't seem to care too much about keeping track of the time, except when setting the fastest time on the racetrack, Brian does. At least this is what we can deduce from the fact that wristwatches are essential for him. In his time working as an undercover agent for the Los Angeles Police Department, in The Fast and the Furious Brian wore a Luminox sports watch. Later on, his taste became more sophisticated and he began to wear Jaeger-LeCoultre watches: the Master Compressor Diving Alarm Navy SEALs model in the fifth movie, and the Deep Sea Chronograph in the sixth. In fact, in *Fast & Furious 6*, several characters in the franchise wore watches. Agent Hobbs proudly showed off his Oris ProDiver Date, and in some scenes Tej Parker wore an exclusive Carl F. Bucherer PATRAVI AutoDate TwoTone.

NOT TOO MUCH IMITATION JEWELRY

As for jewelry, imitation or not, it has been conspicuous by its absence. As a general rule, neither the men nor the women in *Fast & Furious* have shown too much interest when completing their dress with bracelets, anklets, necklaces, chains, rings and earrings. There have been exceptions, of course, like Neela, a devotee of spectacular earrings in *The Fast and the Furious: Tokyo Drift*, or undercover agent Monica Fuentes, who in *2 Fast 2 Furious* showed how to get the most out of a necklace.

The way some characters have developed during the franchise has also been reflected by the accessories they wear. An obvious example is Letty Ortiz. While right from the start Mia Toretto showed that she was a woman of simple tastes who hardly used makeup or clothing accessories, Letty appeared in *The Fast and the Furious* looking like a real street gladiator. And her accessories spoke volumes about her.

Apart from the odd ring, Letty usually wore a couple of silver-coloured bracelets on her left wrist and a black leather wristband with a double buckle on her right one. But of all her accessories, the most striking one was a badge, like a military ID badge, that hung round

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her neck permanently. Was it a romantic gift from Dom? All that, along with her sunglasses, her wide belts and her T-shirts, formed part of a kind of urban uniform with which she gained everybody's respect.

After *Fast & Furious*, Letty's wardrobe began to change. And so did her accessories. That look of a neighbourhood mechanic gave way to one of an adventurous woman, but more restrained. Like many other characters in the franchise, the rebellious outsider look with which Letty had first appeared morphed into a simpler, more mature and elegant one. The tops and transparencies stained with engine grease were replaced by white shirts and smart jackets. And, as we saw in *The Fate of the Furious* for example, the excessively ornate imitation jewelry of the first movie had now been reduced to two simple designer pendants with leather straps.

DOM TORETTO'S ACCESSORIES

Ever since he first appeared in *The Fast and the Furious*, Dominic Toretto dressed like a simple austere person, something reflected in his tastes and his style of clothing. In the world of street races there are drivers who seek attention by wearing outlandish clothes or exaggerated accessories, like gold chains, large rings or bizarre sunglasses. This is not the case with Dom; he doesn't need to reaffirm his authority on the tracks, he doesn't need a crown or anything like it to make sure everyone knows that he is the fastest.

But there is one accessory that we always see Dom wearing: his silver chain and his pendant in the form of a cross. This is, without a shadow of a doubt, an iconic object in the franchise. It is first and foremost a piece that symbolises the love between Toretto and Letty – in the famous flashbacks of their wedding ceremony we saw them using it. When everything seems to suggest that Letty is dead, Dominic clings on to the pendant as if that would allow him to keep the memory of Letty close to his heart. Later, when they are reunited, that symbol of love is still there and, almost like a protective amulet, it will be passed down from father to son, as we see in *Fast & Furious 9*.

But another, more profound meaning destined to magnify the hero's actions can also be found in Toretto's famous crucifix. In *Fast Five*, a titanic clash between Dom Toretto and agent Hobbs takes place. Only the most observant fans were aware of a curious clue that the producers of the franchise gave us when completing the two men's clothes. In many sequences in the film, both Dom and Hobbs wear dark-coloured short-sleeved T-shirts. But there is one thing that sets them apart. In different moments, over their T-shirts there is a contrast between what they are wearing around their necks: Dom with his emblematic cross, Hobbs, with his police badge. In both cases, these objects hang at chest height, like superheroes' badges. And in some ways they serve to show that while Hobbs represents the law and the justice of men, Toretto is on a higher plane, transformed into a redeeming avenger.



Letty's clothing accessories changed as the movie series progressed. In the first film of the franchise she wore rings, bracelets and a military dog-tag style pendant.

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DODGE VIPER RT/10
1989 CONCEPT CAR

The Dodge Viper RT/10 was presented as a concept car at the Detroit Auto Show in January of 1989. At that time, the car, with convertible roadster bodywork, had still not been given the green light for manufacture by the Chrysler Group. The success of the concept car and the arrival of the first confirmed orders persuaded the brand to launch it on the market.

The Dodge Viper RT/10 concept car was a show car with daring design features that included a low-profile windscreen and centrelock wheels like those used on racing cars.

The Dodge Viper concept car was presented as a rival to the AC Cobra that was still being built by either the small Shelby factory or the various replica producers. The Dodge company's idea was to propose a study for a high performance car with an aggressive look, suitable for use as a racing car, with no concessions made to comfort or features. With a very low outline, a low windscreen (like that of a Porsche Speedster) and a full roll bar, the car won over the public and press alike at the 1989 Detroit Auto Show. The model's success led the Chrysler Group to make the decision to mass-produce it. Work began with a small team of engineers who chose a 10-cylinder truck engine for the model, which they made lighter by building it in aluminum instead of cast iron. After receiving the help of Lamborghini, then part-owned by the Chrysler Corporation, and developing several prototypes that were tested on the racetrack, production of the standard Dodge Viper RT/10, clearly inspired on the concept car, began at the end of 1991, almost three years after it was presented in Detroit.



To remain as faithful as possible to the concept car, the standard model kept some of its details, including the lateral exhaust pipes.

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INSTALLING THE RIGHT DOOR

In this assembly session you will install the completed right door on your model. Please follow our instructions and explanatory illustrations carefully.

PIECES FOR THIS STAGE

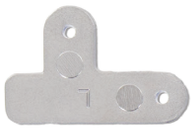
94A



94B



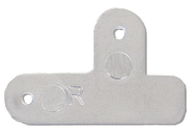
94C



94D



94E



94F



AM



94A Front indicator lenses (× 2)
94B Indicator lens trim (× 2)
94C Front left indicator bracket
94D Front left bonnet mounting bracket
94E Front right indicator bracket
94F Front right bonnet mounting bracket
AM Screws 2 x 4mm (× 5)*

* Some of the parts are spares.

Editor's note: The parts shown here may differ slightly from the parts supplied with this issue. This does not affect the quality or the assembly instructions in any way.

ASSEMBLY AREA

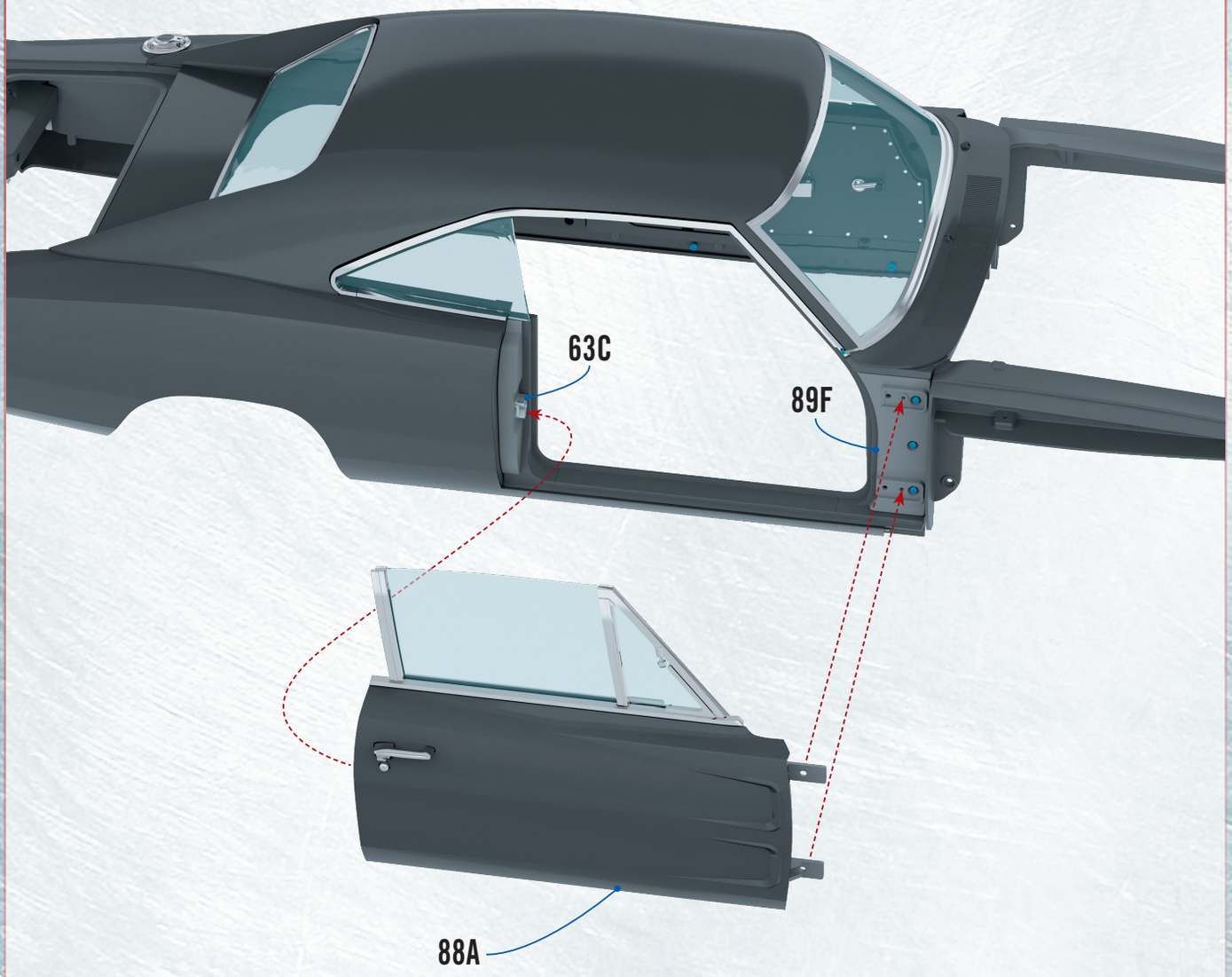


RIGHT DOOR

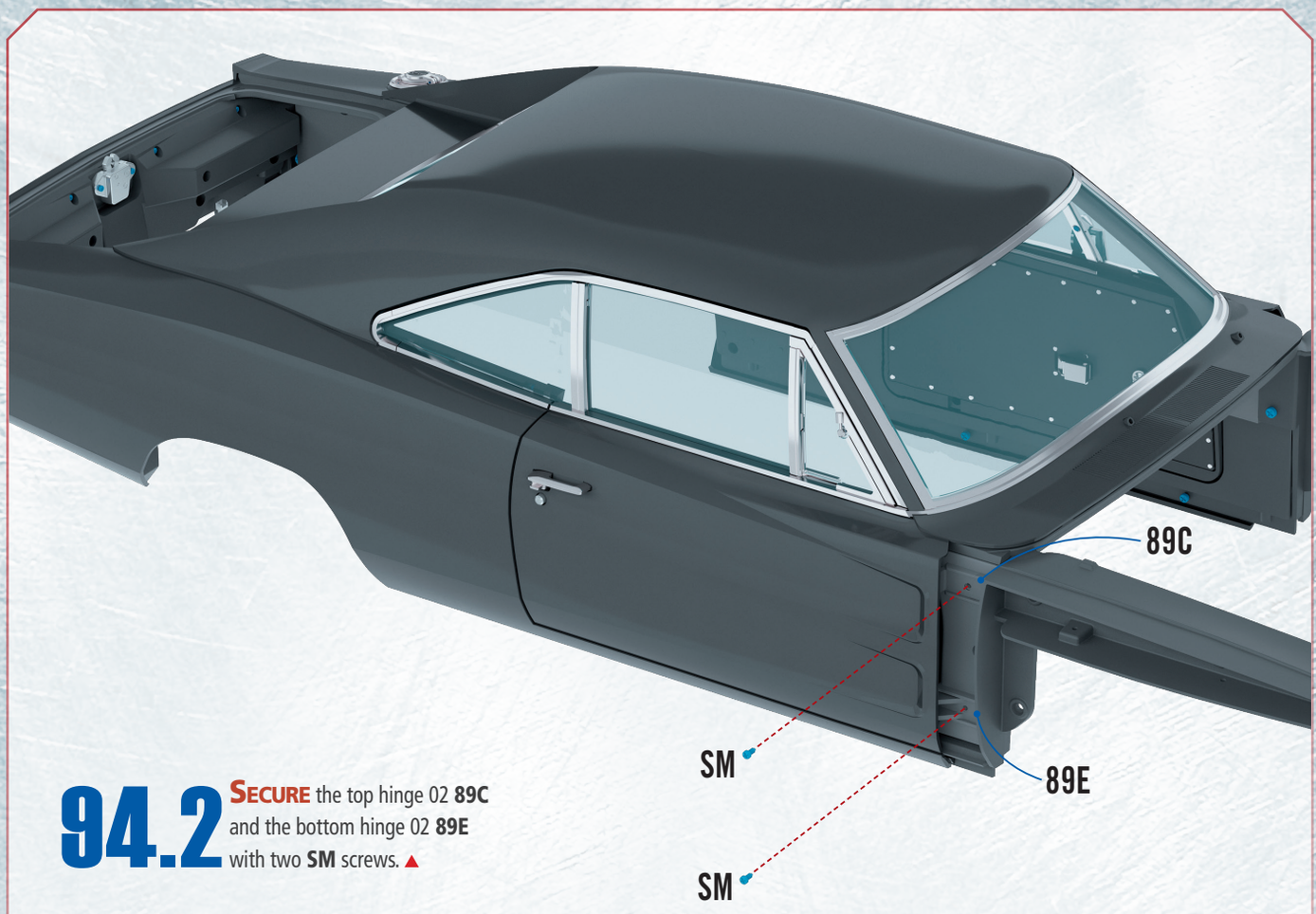
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Installing the right door

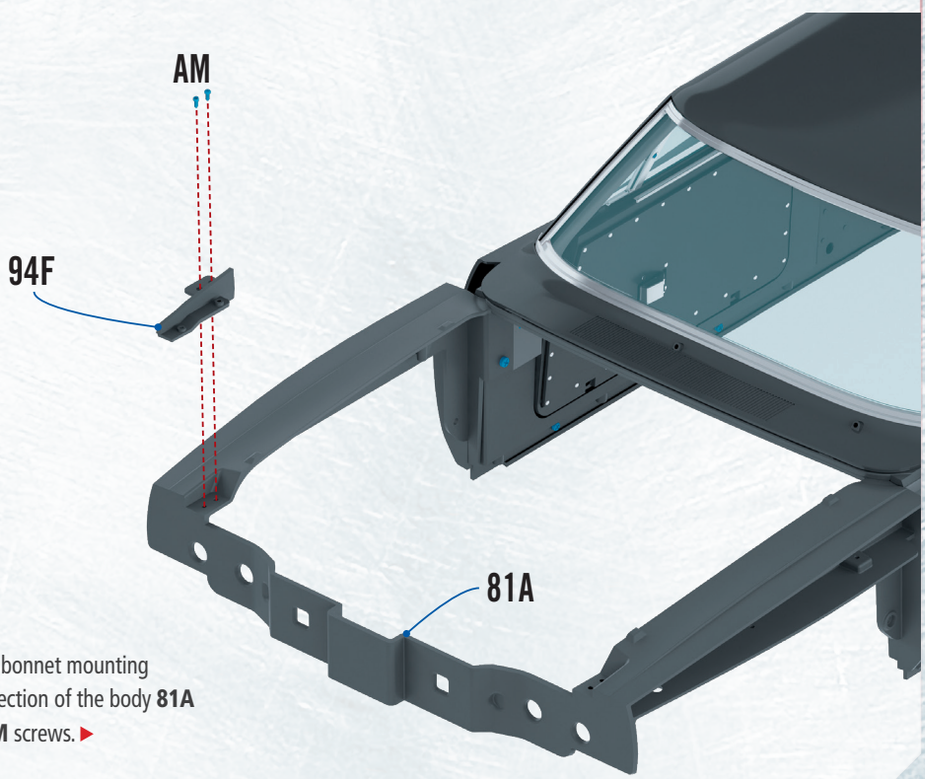
94.1 **NOW POSITION** the right door onto the car body, making sure it is aligned with the hinge mounting plate **89F** and the door lock **63C**.▼



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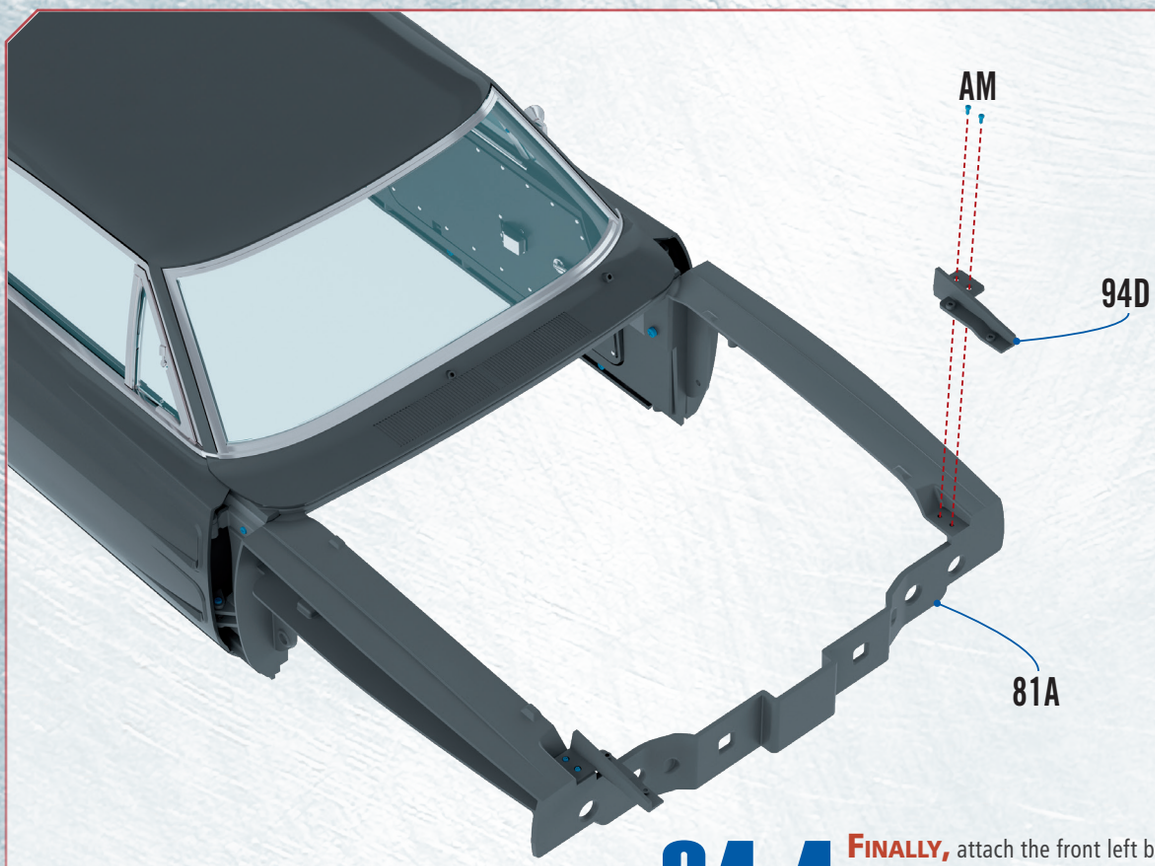
94.2 **SECURE** the top hinge 02 **89C** and the bottom hinge 02 **89E** with two **SM** screws. ▲



94.3 **ATTACH** the front right bonnet mounting bracket **94F** to the front section of the body **81A** and secure it with two **AM** screws. ▶

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Installing the right door



94.4 **FINALLY,** attach the front left bonnet mounting bracket **94D** in the same way, using two more **AM** screws. ▲

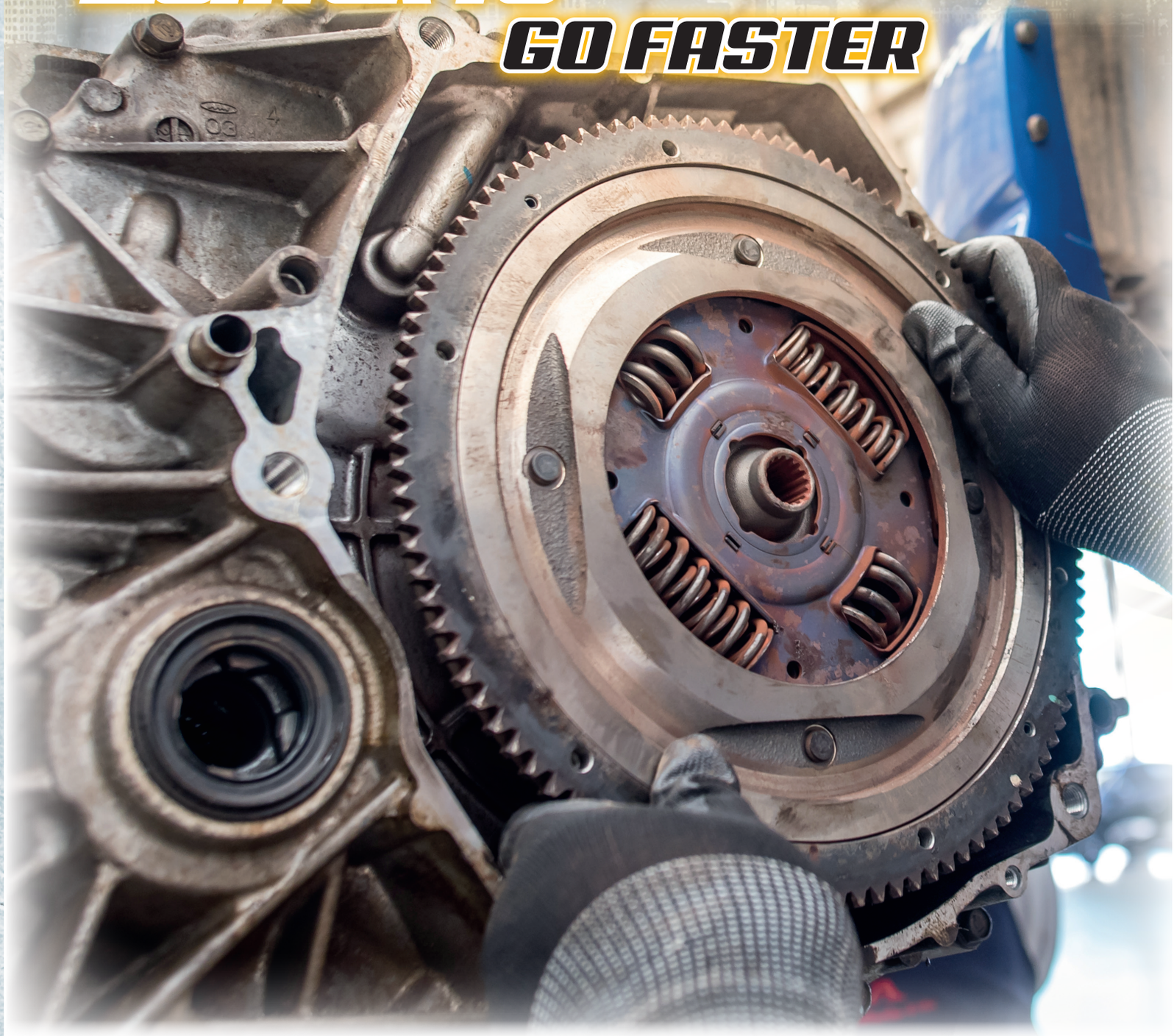
RESULTS OF STAGE 94



Keep everything you have worked on in this assembly session in a safe place together with the pieces you did not use.

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LIGHTER TO GO FASTER



The mass and size of the crankshaft and flywheel play a key role in an engine's performance. In this edition, we shall take a look at why, and what we can do to maximise their contribution.

When we decide to tune an engine, we have three options for the crankshaft: either use the original one (assuming it is in perfect condition), rectify it, or mount a new shaft. If we decide to reuse the original crankshaft, there are a few points to keep in mind. In addition to the alignment of the crankpins and their geometry, it is essential to take into account the contact surfaces of the part. In the event of

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minor defects or damage, we will need to contact a qualified rectification workshop where, in addition to carrying out the necessary checks, they will work on the crankpins. Removal of a small amount of material will restore the correct geometry to the pins and give the surfaces a perfect finish. Caution: The diameter of the crankpins will decrease slightly, and therefore thicker bearing shells will need to be fitted to ensure the correct assembly clearance.

After processing, it is essential to thoroughly clean the oil passage channels: in most cases, it is sufficient to use a suitable solvent and compressed air, but sometimes it may be necessary to first remove the caps that block the ends of the channels in the crank arms. After cleaning, we will obviously have to re-seal the ends of the channels with new caps. Depending on the case, these may be threaded or pressure fittings. Assembly is carried out using an anaerobic fixing compound (such as conventional Loctite).

If the crankpins have been rectified, or even just slightly re-worked, the edges of the oil channel holes may be slightly burred, and this must be corrected. However, before beginning, understand that many modern engines use non-rectifiable crankshafts.

CHOOSING THE RIGHT ONE

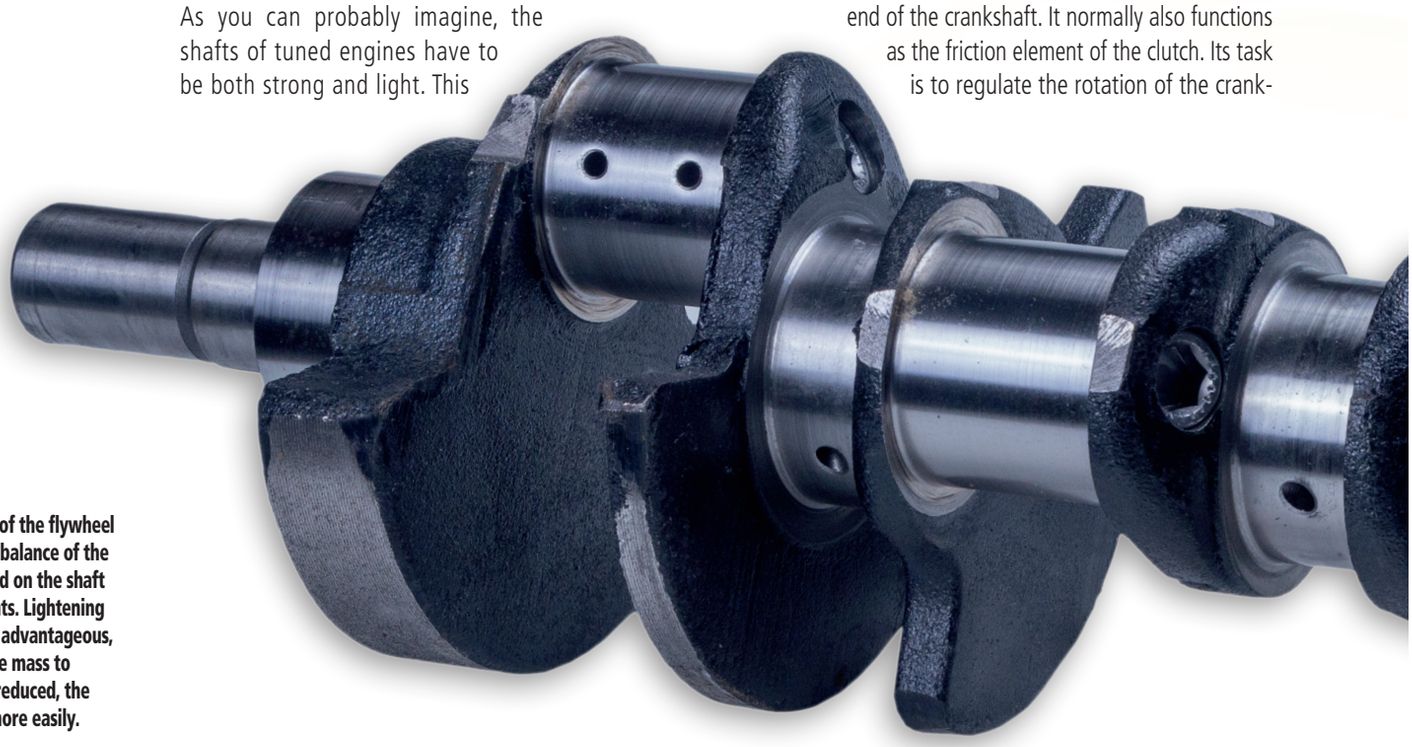
As you can probably imagine, the shafts of tuned engines have to be both strong and light. This means that they must be made of materials with excellent mechanical characteristics. In addition, the design of the component, with all the elements correctly sized, plays a fundamental role.

In high-performance engines, in addition to inertia and acceleration pressure stresses, consideration has to be given to torsion and flexing vibrations, which have always made new crankshaft design difficult. As engine power increases, it usually becomes necessary to replace the original shaft. Sometimes it is sufficient to switch from your car's spheroidal cast iron shaft to a steel one that you might find on other versions of the same engine. Alternatively, you can buy a specific kit for your car, or even consider having a custom one made.

LIGHTEN THE FLYWHEEL

A common rectifying operation is to lighten the flywheel. A better alternative, that is far safer, is to replace it with a new, lighter one. This is a very heavy part, and moreover, it is a rotating mass that must be accelerated as the engine increases its revolutions. A standard flywheel, which is perfectly suitable for normal road use, may not be appropriate for high-performance use.

However, first we must have a clearer understanding of its function, because even some mechanics are not clear on this point. The flywheel is a large metal disc attached to the end of the crankshaft. It normally also functions as the friction element of the clutch. Its task is to regulate the rotation of the crank-



The size of the flywheel mass and the balance of the engine depend on the shaft counterweights. Lightening them is often advantageous, because as the mass to accelerate is reduced, the engine revs more easily.

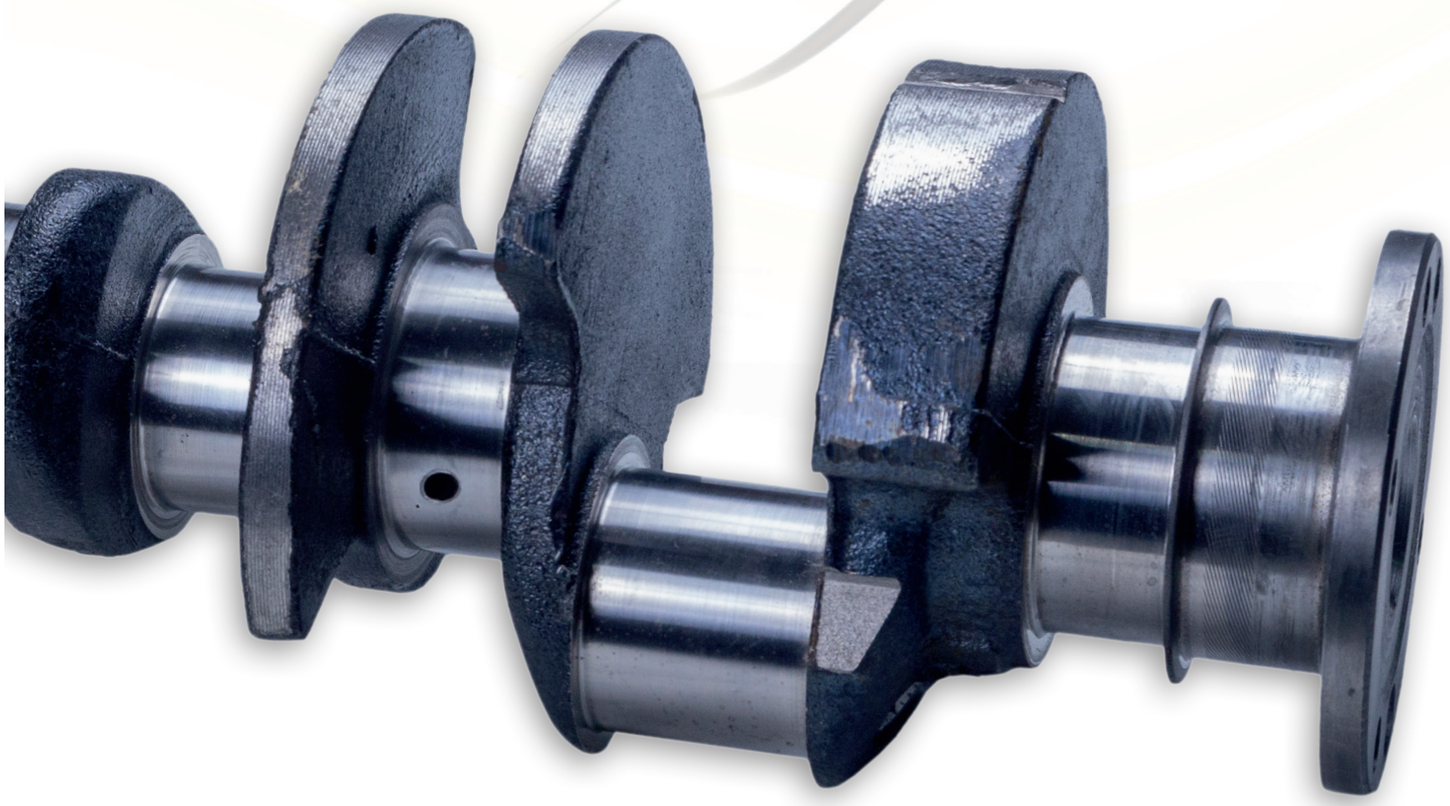
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shaft, behaving, in a certain sense, as an accumulator of mechanical energy. The engine cylinders provide power to the crankshaft in a pulsating, non-continuous manner. Each expansion stroke is separated from the next by three passive phases (exhaust, intake and compression), during which the piston absorbs energy that is not transmitted to the shaft. As a result, the shaft rotation speed tends to want to increase during the expansion phase and slow down during the passive phases. The flywheel regulates the rotation of the shaft by absorbing mechanical energy during the "acceleration" phases of its rotation and returning it when it tries to slow down.

This irregularity of shaft rotation is greatest in single-cylinder engines and decreases with the increase in the number of cylinders. This is because the expansion phases during a single rotation are more numerous, and therefore the torque fluctuations are fewer. In other words, there is a smaller differential between the average torque and the maximum torque that occurs at the peaks of each expansion phase. Therefore, as the number of cylinders increases, the engine requires a smaller flywheel, or rather, a lower moment of inertia.

It should be emphasised that the overall mass of the flywheel must be taken into account and not just its diameter. The effects of the counterweights and crank arms on the crankshaft must not be underestimated. The flywheel is less efficient at low speeds. In high-revving, high-performance motorcycles, you can sacrifice some regularity at idle and low speeds by using a lighter flywheel. However, it should not be assumed that this increases the power that reaches the wheels, because on a traditional test bench, there is absolutely no difference: the horsepower is the same. What is immediately noticeable is an improvement in the speed of engagement of the gears. The crankshaft inertia is less, and the result is that the engine will rotate faster when accelerating and will slow quicker on the overrun. Usually, there is also an improvement in acceleration while driving because the engine has less rotating mass to spin.

However, this option can only be implemented within certain limits. A flywheel that is too light can cause problems, not only with uneven low revolutions, but also with general engine behaviour. Rather than lightening the flywheel, it is strongly recommended that you replace it with a steel version made by a specialised company, especially if, after rectifying, the engine revs much faster than before. During the assembly phase, it is essential to check very carefully that the flywheel does not wobble even slightly and that it is perfectly balanced. The mounting bolts must always be replaced with new ones and must be tightened in strict accordance with the manufacturer's recommendations.

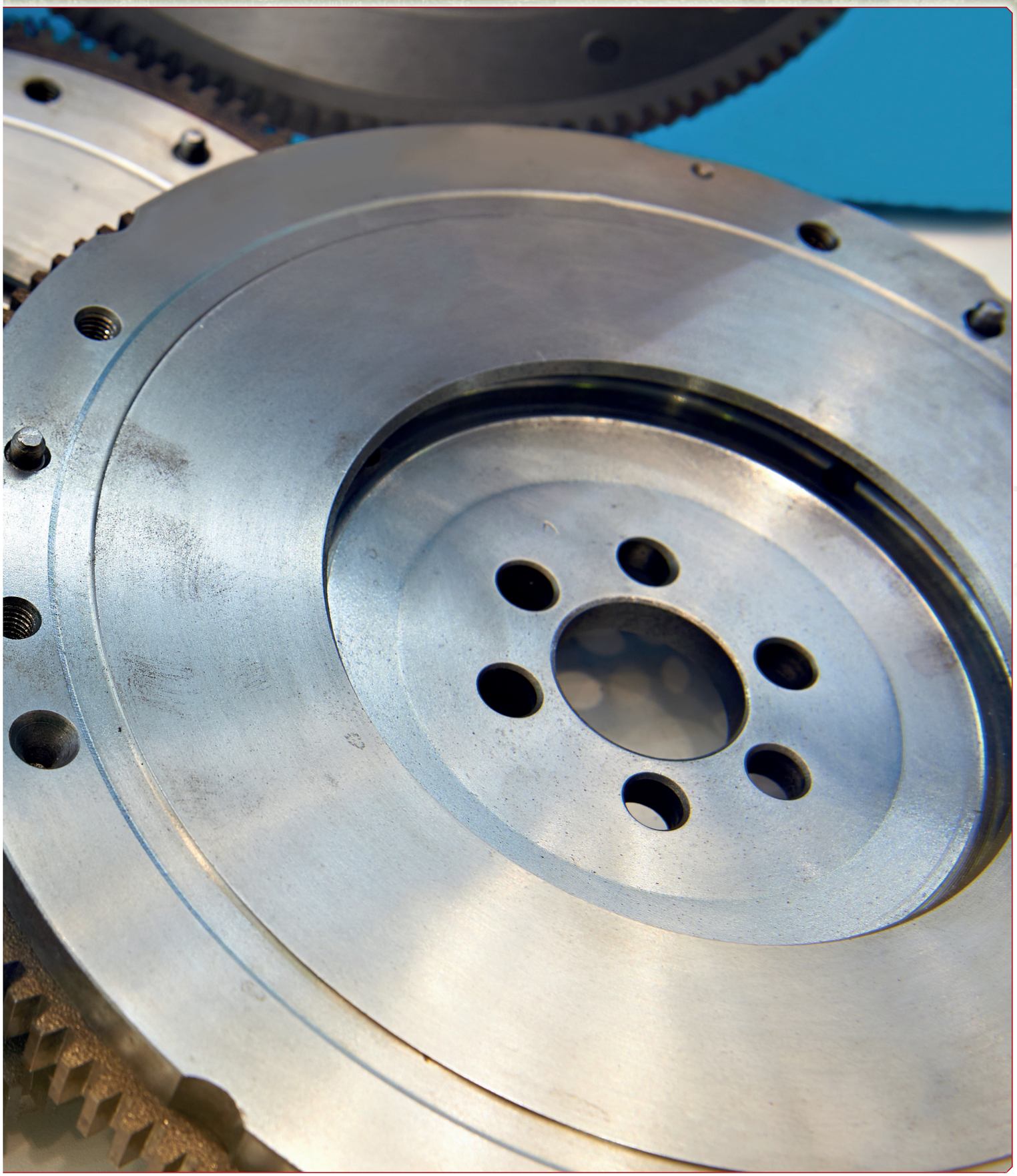


Lighter to go faster



In high-revving engines, the flywheel can be a critical component. If you decide to replace it, remember that the mounting bolts must be the specific ones for that part, made of high-strength steel. Attention must also be paid to positioning on the shaft and balancing.

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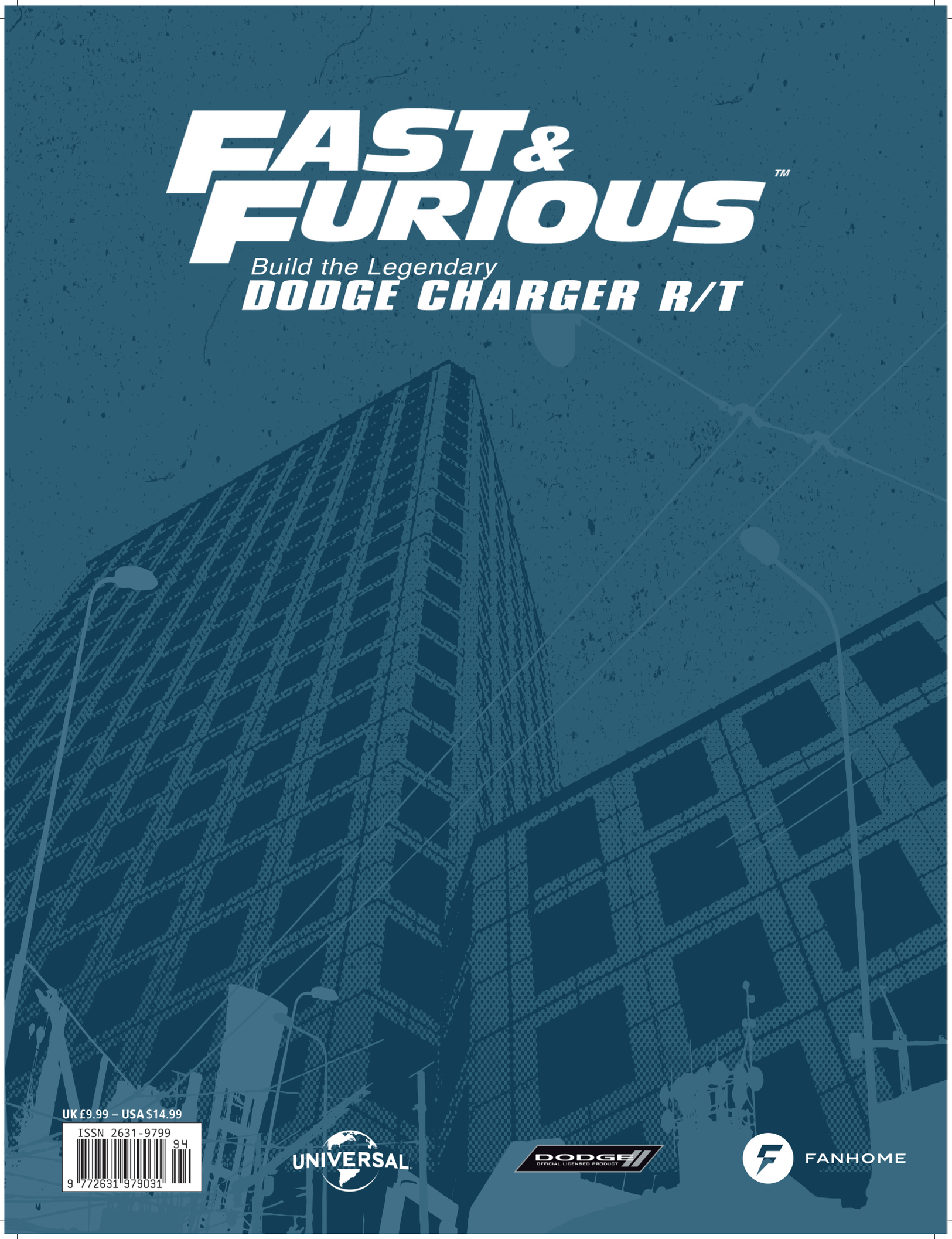


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